THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 8. [Entered at Stationers' Hall.] JULY 4, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published. America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page	... ...	£4	0 0	per insert.
Half Page	... ...	2	10 0	,,
Quarter Page	... ...	1	10 0	,,
Per Inch (Single Column)	...		7 0	,,

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

JULY 4, 1907.

The talking machine is making a place for itself as an entertainer. At the Camden Theatre recently, to take one instance out of many, a record entertainment was given to the early door patrons before the rising of the curtain, and was warmly praised. In other theatres, the same thing has been done, the loud sounding "Auxetophone" of the Gramophone Co., being frequently employed. A fine market for films would be opened to the manufacturers if some of our theatre managers could be induced to install a kinematograph for the same purpose. We understand that attempts have been made to secure this in one or two cases, and that the reply has been that it is not considered worth while to darken the hall, that as people are continually entering and passing to their seats, the pictures would be obscured and so on. We doubt if this is the real reason—the facts of the case are probably that the talking machine firms are willing to provide their entertainment free for the sake of the advertisement, while the kinematograph would have to be paid for.

Whether the success of Hale's Tours has acted as a stimulant, or whether it is for some other reason, we know not, but there is an undoubted disposition evinced in various quarters just now to develop the possibilities of street shows. We understand that one or two concerns which have previously confined their attentions to music hall exhibiting are likely to open places of this sort. It is a healthy sign when people of this class, with a keen appreciation of the public's wants, thus indicate that the time is ripe for London to follow in the steps of the principal cities of other countries. We have always listened rather pessimistically to any talk as to London rivalling Paris or New York, in the number of these shows, and doubts are not lessened by the weather conditions at the moment prevailing, but that is no reason why the present state of affairs should not, in a measure at the least, be improved upon.

An interesting development in connection with the effort to produce absolutely flickerless pictures is the news that the police in Berlin, Germany, are making war on the pictures shown on account of their inferiority in this direction. Berlin physicians, it is reported, have actually proved that the quivering movement on the sheet has been harmful to the visionary organism of the folk in Germany's capital city. In violent contrast to this stands out the fact that there has never been sufficient complaint on this matter in this country to call for any serious criticism, much less any action on the part of municipal authorities; and when there have been complaints they have often been the outcome of seeing pictures that were not properly taken in the first instance.

When a picture on the screen is unsteady, jumping up and down, or jerking horizontally through having been taken from a panoramic base, there is more occasion for complaint, than can be found from flicker. The most

casual observer cannot but have noticed the great strides that have been made during the past few years in eliminating this evil; and providing the subject is one, well filled with subject matter, and without a lot of blank sky light, there can be no reasonable objection to the practically imperceptible flicker. We do not agree with a well-known American oculist who has recently compared the watching of a kinematograph display with the reading of a book whilst riding in a train. This critic states that the focus under such circumstances is changing all the time; and that it is a strain on the eye to follow the object it is looking at.

As a matter of fact, when the oculist above cited speaks of focus, he must surely mean *direction of the axis*, for in looking at a single plane, such as a lantern screen, or a page of printed matter in a book, the distance from the observer's eye is constant; and therefore it needs no change of accommodation of the eye when once a suitable focus has been arrived at. We do agree with him that it is a strain on the eye to read a book in a moving vehicle, because the position of the object looked at is always on the move, and therefore demands constant variation in the direction of the gaze. Looking at a printed page in a train, is certainly like trying to view a picture on the screen which jumps about either from the causes already mentioned or owing to unsteadiness of the projecting machine; but the question of flicker is quite another thing.

Unlike the medical profession in France, English doctors do not press for personal publicity in their work. They are credited with loftier ambitions; namely, the accurate and steady progress of their work, neglecting self glorification. A typical example of this better policy came under our notice the other day, when we were informed of an eminent physician who offered the benefits of his experiences in operative surgery to the eye of the kinematograph, stipulating that personality should, as far as possible, be eliminated from the pictures; and adding the remark, that what students needed to learn was the precise nature of the difficult work envolved; and not the likeness of the surgeon.

Some comment was made in our last issue on one or two of the most obvious shortcomings of the average show as given in a tent on fair grounds. This week we are glad to turn to the other side of the picture and allude to the surprisingly good entertainment given by some of the showmen craft for twopence or threepence. The high standard reached by some of these is surprising because of the apparent impossibility of making the business pay at the price charged for admittance. We call to mind a combined waxwork and kinematograph entertainment witnessed at a Scotch "gathering," which we paid threepence to witness. This was some five years ago, when films cost more and also it must be admitted when competition was less keen.

On entering the large tent, with quite a hundred [illegible] others, we found around the walls a number of alcoves, concealed by curtains. On one side was a sheet for the living pictures and on the other a series of peep holes through which one could witness a "panorama" of the kind since displaced by the kinematograph. When the tent had been completely packed, an assistant made his appearance and uncovered the alcoves one after another; disclosing groups of figures representing events of historical interest, upon which he delivered a short, but highly instructive lecture. We recollect only one of these tableaux—representing the death of the great Napoleon at St. Helena. The figures were automatic and the dying struggles of the Emperor were represented in a vivid fashion which curdled the blood of the rustic audience in a highly pleasant manner, an effect heightened by the pungent comments of the lecturer.

Close on twenty minutes had been passed in this way and the audience, albeit delighted with the realism of the figures, began to think these were the only pictures forthcoming, when attention was directed to the sheet and the kinematograph show proper was begun. Four films were shown, making the time occupied by the whole performance well up to 45 minutes and then we were dismissed. We have never since had so much for our money and it is obvious that only a large patronage could make such a show pay. There was evidence that that patronage was secured in ample measure, however.

"HOW THE BURGLED! FEEL."

FACT FOLLOWS FICTION.

Just as we go to press we received the following press telegram:—"On Tuesday evening burglars entered the High Holborn show rooms of Mr. Robert W. Paul. Fortunately they were just a day too late, as on the Monday the counting house and cashier's department was removed to a new building at the works at New Southgate, and the only booty secured was the petty cash, amounting to a few pounds. Mr. Paul recently produced a remarkable picture depicting the feelings of a burglar, and he is wondering if this raid is to be considered as a retaliatory measure."

Next week we commence an important illustrated series of articles on "Men Who Have Made Living Pictures." Readers who can furnish us with material are earnestly invited to send (address to the Editor) such [illegible] as they think would help.

BRITISH MUSEUM

Reflections.

THE only possible excuse for printing the following further enormity, perpetrated by our office boy, is the urgency of the matter to which it draws attention, and we submit this plea for a considerate judgment.

HERE was a young man on the *Wail*,
Who said, "I'll be sacked without fail
If without hesitation
A Brand New Sensation
I omit to write up in a tale.

"To avert such a horrible thing
I'll tune up my lyre (?) and I'll sing
Of dangers from fire
To John and Maria,
When their girls to a film show they bring."

So he worked up a disinterested fury
'Gainst Raymond, Ruffel and Jury,
With Gaumont and Paul
And Urban and all,
And suggested they lived in lux-ury.

He wrote such inflammable pars,
That his readers swore by the stars,
That the dangers they ran
When the film show began
Were worse than the terrors of Mars.

He scared people from Galway to Kent—
They were frightened to enter a tent—
The Councils came round
With rules iron bound,
And receipts fell off fifty per cent.

At this stage (fortunately) our office boy's indignation choked him. His theme will be developed in more expressive prose on an early occasion.

* * *

The L.C.C. have decided to suppress Living Statuary. In some halls they were "billed" as Living Pictures! How will the decision affect the real living pictures?

* * *

The authorities of the Oxford Pageant certainly thought of Mr. A. C. Bromhead's welfare when they compelled him to don cassock and cowl as a disguise to "take" the pictures last Tuesday week. It rained all day like—— well, ask Mr. Bromhead—but the cassock made a fine waterproof.

* * *

"What is the use of sending a subscription of 6/6 for THE KINEMATOGRAPH AND LANTERN WEEKLY when by obtaining it from my local newsagent I save 2/2 per annum?" writes a thrifty operator from the north. Our reply is that the local newsagent is not sufficiently enterprising to obtain a "class" journal for his customers. Frequently we hear from those whose newsagents say "Regret cannot obtain THE KINEMATOGRAPH WEEKLY." On enquiry we find they've never troubled to ask their wholesale agent for it. It is for this reason we urge would be readers to subscribe and thus make sure of their copy weekly.

We are waiting to hear who is going to film the Coventry Pageant with La Milo (now presumably unemployed through the recent L.C.C. ruling) as Lady Godiva. Is an exaggerated sense of propriety keeping back the tenderers?

* * *

By the way, La Milo is credited with stating that she will appear in a tent if the music halls are closed to her. She has appeared in less before now.

* * *

Two characters in a Pathé film noticed this week cut their initials side by side on the turf of what is presumably a public park. If this had occurred in England, we can imagine the pathos of the scene being marred by some unrehearsed effects with P.C. Y6 as a leading figure.

* * *

While referring to the French police, it has always struck us as peculiar that Pathés should have been able to produce subjects picturing members of the body in ludicrous positions without being "called out" by a bellicose member.

* * *

This suggests a reason for the small number of German manufacturers. It is well known that anyone sneezing near a German soldier or policeman is at once run in for disrespect, and it is, of course, inconceivable that a film business could exist without a liberal supply of comic constables in its subjects.

* * *

A similar reason may account for the fact that the Kaiser is not often seen by kinematograph. Recent events in Germany seem to show that the correct attitude in "Bill's" vicinity is on all fours, with one's forehead in the dust. You can't turn a handle in that position.

* * *

The phrase "Wat Tyler and his gang," used in our Editorial Notes last week, had no reference to the respected head of the Waterloo Road firm and his colleagues.

* * *

Since the *Evening News* struck the idea of filming the incidents of its new serial and incidentally of advertising various halls in its puffs, several exhibitors and music hall managers have been heard to wish that other papers would try to get a circulation on the same benevolent plan.

* * *

Now that the heroic dogs, so prominent in films lately, have retired to their kennels, or the Dog's Home, a correspondent suggests that other animals be utilised in similar ways. Who will be the first with a subject with a tortoise or hedgehog as the hero?

* * *

A contemporary says Mr. Gladstone had one thing to be thankful for. "He died before the kinematograph added a terror to the life of public men." From the point of view of the statesman it may (or may not) be true that the living picture film is a terror, but what would not the average person now give for a subject showing the G.O.M.?

* * *

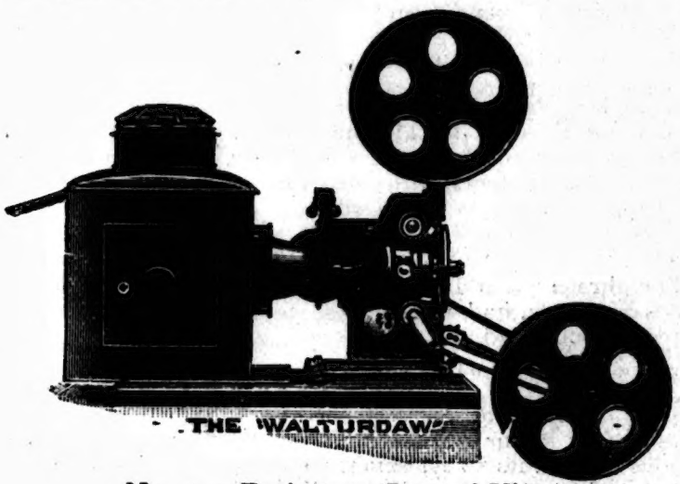
What the politician has to fear is the day when it will be possible to record his words and take a film of him in the act of delivering them. It will be hard to explain that one's views on Free Trade for instance, have been "modified" when a remorseless adversary has it in his power to switch on a life-like representative of one spouting irreproachable Cobden doctrine.

Kinematograph Projectors as I see them.

By the Editor.

No. 4.—The Walturdaw Co., Ltd.

The Walturdaw Company, of 3 Dean Street, High Holborn, have a good selection of machines of various models and varying in price to suit exhibitors of every class. Their No. 1 machine has been in great demand, and the sales of this particular model average three per week. The design of this model is the outcome of practical experience in exhibiting, so that the needs of the operator have been anticipated and we may add efficiently provided for. The policy of the Walturdaw people is to give practical demonstrations to their clients, and no operator is allowed to embark on the profession without receiving at their hands thorough tuition in the work involved. Every man is taken through the many stages, from the proper use of the ordinary lantern with lime-light, knowledge of the optical system, and what to



No. 1.—Projector, General View.

do in cases of accident or emergency, right up to the highest standard of conducting a kinematograph show with arc lights, etc. In this respect quite a number of the officials of the Salvation Army have been trained till absolute efficiency has been acquired.

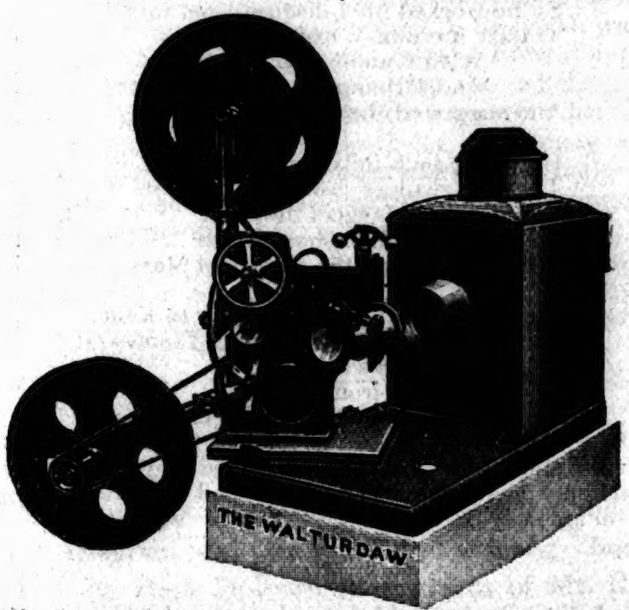
Now with reference to the machine itself:

The Body is of Russian iron (large enough for the largest arc lamp), with side door and brass eye-piece with shutter. Oval rose top. Brass curtain rod. Jet tray. Brass front plate with cell for condenser, and brass stage for carrier frame, and fitted with a removable brass cone.

The Condenser is a double convex and deep meniscus, mounted in patent brass cell. These condensers fit inside the lantern, the meniscus lens nearest the lamp (or other illuminant). The advantage derived from this combination over others is easily understood. A number of marginal rays from the source of light (which are not utilised by plano-convex condensers) are used by the meniscus lens on account of the shorter focus of the latter combination giving a more uniform light on the whole surface of the slide.

The Baseboard is of polished oak with brass guides, between which the lantern body slides, towards or away from the mechanism. The swivel round principle is employed, the machine being built upon a polished brass plate, with clamp and stop, on to which the kinematograph is bolted by six steel bolts. We do not like this swivel principle so well as the method of keeping mechanism always fixed whilst moving lantern and light.

In making this remark to the makers, our attention



No. 1.—With Machine turned round for ordinary projection.

was directed to the fact that the County Council regulations permit the operator to have only a nine-inch opening in his box through which to project, and that this limited space often interfered with the slide over principle, in that the space did not permit of side by side projection from kinematograph and from ordinary lantern.

Before coming to the kinematograph projector, we noted that the lenses for the ordinary projection are beautifully mounted and the sliding part of the lens carefully polished. The head has a slot for coloured glasses, the disc is black oxydised, and engraved with the equivalent focus.

The "Dog" or "Cam" movement is the principle used in the projector for kinematograph pictures. The frame and bearings are a solid iron casting, enamelled black. The spindles are of steel, whilst gear wheels and top and

bottom sprocket wheels are of gun-metal. The "Dog" is of gun metal, fitted with a vulcanite roller on the centre of spindle in addition to the striking roller. Film can be drawn from the top or bottom sprocket. The shutter is fitted with a brass outer ring with the object of preventing it doing any damage. The brass flange, with shield, is fitted to the frame of the mechanism to carry the lantern objective, and is adjustable.

Film Trap or Gate is fitted with three pairs of bow springs, mounted on a loose plate, which can be readily removed for purposes of renewal or cleaning. An extra plate with bow springs is supplied with each machine.

Masking. The objective and film mask in the gate move together, and are worked by rack and pinion. A special heat shield is provided for the gate.

Automatic Cut-off. Unlike some of the so-called safety cut-off shutters we have noted on other machines, which seem to show a slight uncertainty of action; we find that this one works admirably, the fall of the cut-off being absolutely certain. It is worked on the well-known governor ball principle, and the arrangement of the parts is such that perfect action is ensured.

The kinematograph objective is in brass mount, rack adjustment, special cylinder lens, large diameter. *The Spool Arms* are on the girder principle, very strong yet compact, folding as they do into a small compass. They are provided with clamping screws.

The Company now boast an improved model of No. 1, the essential improvements on the above being as follows:—Fixed optical centre and change or adjustment of picture in gate by the intermediate roller principle. The said roller coming between gate and lower sprocket and controlled by pinion with milled head. Bicycle spur wheel take up, the spool bearing against a spring for purposes of compensation. This machine is fitted with a safety burning chamber, so that if the light is concentrated upon a stationary picture it may be allowed to fire without spreading further, and without extending even to the perforations, so that the film is not disjointed though the picture may have been burnt entirely away. A practical demonstration of this was given. The film was allowed to remain stationary in the gate, whilst the heat from the arc, with 30 amps running, was directed upon the picture. It took from 50 to 60 seconds to ignite, and when firing occurred it was a mere flash followed with a little smoke, then smothering followed, showing that the most careless operator could not possibly create a serious conflagration.

(*This series to be continued.*)

The American Boom.

One or two of our enterprising American friends have this month sent representatives to this country and to France to fix up contracts and to get a tip or two which might be useful in their own shows. Big money is being made in America and many new ideas are daily exploited in connection with the 5c. and 10c. shows and at the vaudeville entertainments where living pictures form part of a program. We, over here, are behind both France and America in our living picture shows, and our friends who take a lesson from the above enterprise, and send over to the States, will obtain valuable information which should open up fresh trade in this country.

Readers will do us a favour by mentioning the "Weekly" in any communications with advertisers.

Second-Hand Films.

1d. per line per insertion.

At the request of several in the trade we shall open this column for the sale of second-hand films, of which there is an ever-increasing quantity. Many an exhibitor requires certain films, the attractions of which another man has exhausted. He will, by searching in this column, be able to see what is going cheap. We have purposely made the charge low in order that the fullest advantage may be obtained and we trust our readers will make the fullest use of it.

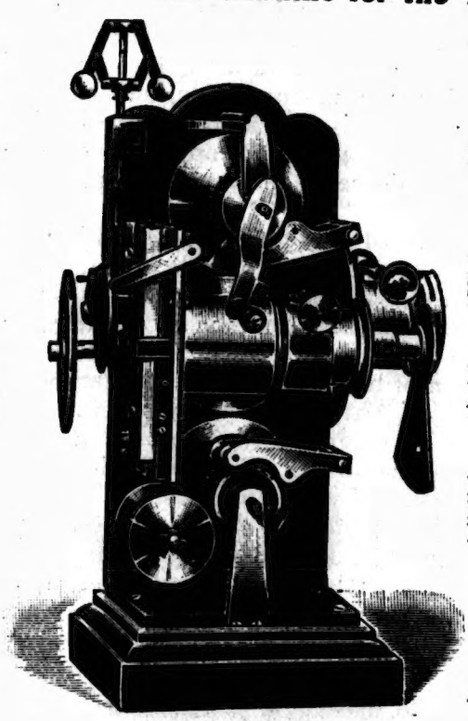
To safeguard both parties of any sale or exchange we shall be pleased to act as intermediaries and hold any deposit until the transaction is satisfactorily completed.

FOR SALE.

Name	Length	Price	Condition
Pym "Glen Mount," Lewes.			
Grand Elephant Procession	240	1d.	good
Roof Top Garden (comic)	150	2d.	very good
The Poaching Affray	220	2d.	very good
Three Little Maids (comic)	200	2d.	very good
A Tight Corner (war)	220	1½d.	very good
Daylight Burglary	267	2d.	very good
Masher and Nursemaid (comic) ..	115	2d.	very good

The Brewstergraph No. 3.

The Machine for the Theatre.



CHEAP,
DURABLE,
SIMPLICITY,

More Improvements
Friction and Complications Done Away With.
Lever Centering Superceded.
Accuracy of Spacing Ignored.
More Play for Adjustment.
Easier Work for the Operator.
Neither Gate nor Mechanism is Moved out of Centre.

FIREPROOF,
ROCK-STEADY,
FLICKERLESS.

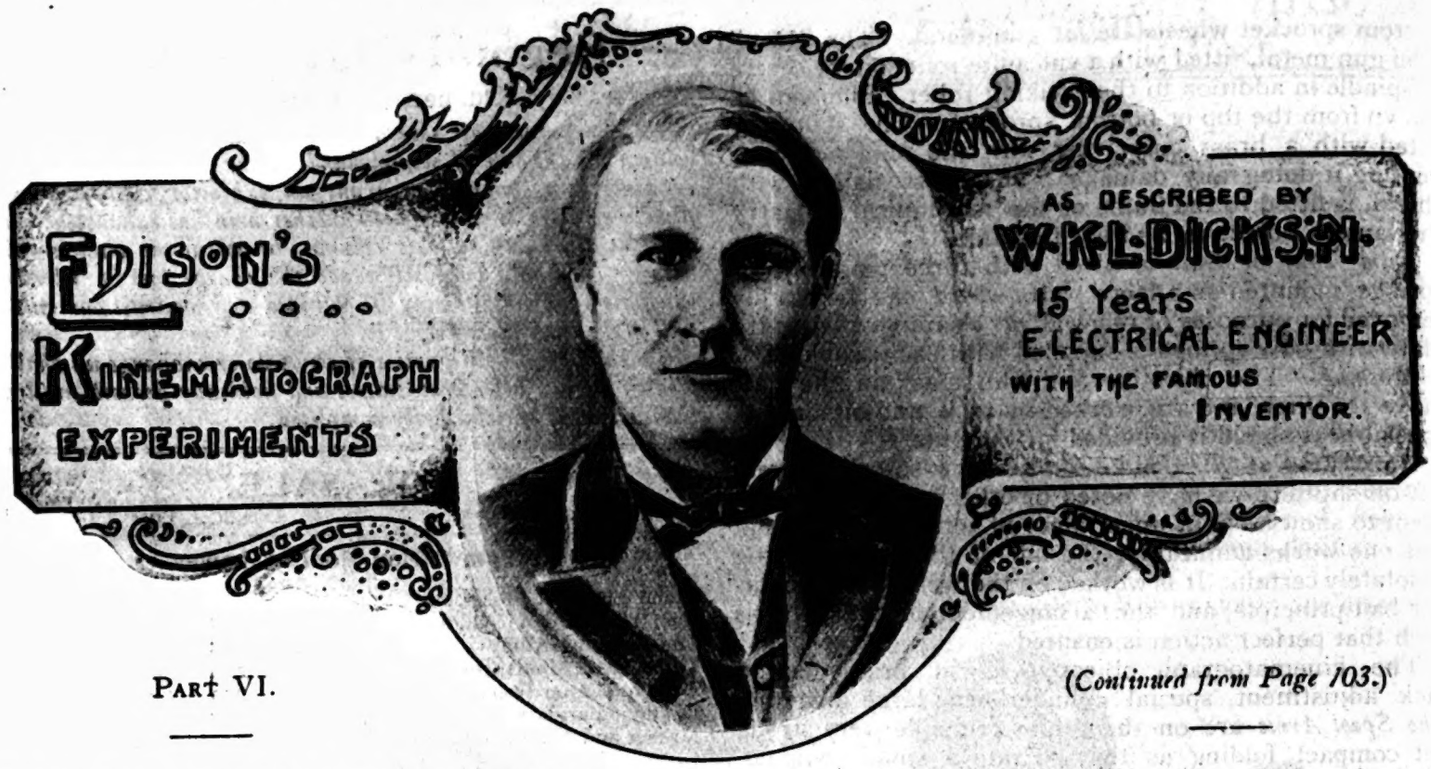
All Shafts are Silver Steel.

Automatic Light Cut-off, works direct. Machine **£13** only.
Complete Combination **£21 10s.**

Space is not big enough to describe our machines.

Save money by going to the direct manufacturer :

W. C. HUGHES & CO., Brewster House, Mortimer Road
KINGSLAND, LONDON, N.



PART VI.

(*Continued from Page 103.*)

WE have been sensible for some time of a disturbance in the ground beneath our feet, and are now aware that the building is slowly and noiselessly rotating on an axis, bringing into our range of vision the glory of the sun-rays westering to their close. Again we are reminded of that undesirable chain of ideas which links the past with the present, and into the commonplace of existing facts come memories of that chamber in the golden house of Nero, so arranged that "by means of skilfully planned machinery it moved on its axis, thus following the motion of the heavens, so that the sun did not appear to change in position, but only to descend and ascend perpendicularly.

We have yet to speak of the microscopic subjects, a class of especial interest as lying outside the unaided vision of man. In the treatment of these infinitesimal types much difficulty was experienced in obtaining a perfect adjustment, so as to reproduce the breathing of insects, the circulation of blood in a frog's leg, and other attenuated processes of nature. The enlargement of animalculæ in a drop of stagnant water proved a most exacting task, but by the aid of a powerful lime-light concentrated on the water, by the interposition of alum cells for the interception of most of the heat rays, and by the use of a quick shutter and kindred contrivances, the obstacles were overcome, and the final results were such as to fully compensate for the expenditure of time and trouble.

We will suppose that the operator has at last been successful in imprisoning the tricky water-goblins on the sensitive film, in developing the positive strip, and placing it in the projector. A series of inch-large shapes then springs into view, magnified stereoptically to nearly three feet each, gruesome beyond power of expression, exhibiting an indescribable celerity and rage. Monsters close upon one another in a blind and indiscriminate attack, limbs are dismembered, gory globules are tapped, whole battalions disappear from view. Before the ruthless completeness of these martial tactics the Kilkenny cats fade into insignificance.

A curious feature of the performance is the passing of these creatures in and out of focus, appearing sometimes as huge and distorted shadows, then springing into the reality of their own size and proportions.

Hitherto we have limited ourselves to the delineation of detached subjects, but we shall now touch very briefly upon one of our most ambitious schemes, of whic hthese scattered impersonations are but the heralds. Preparations have long been on foot to extend the number of actors and to increase the stage facilities, with a view to the presentation of an entire play, set in its appropriate frame.

This line of thought may be indefinitely pursued, with application to any given phase of outdoor or indoor life which it is desired to reproduce. Our methods point to ultimate success, and every day adds to the security and the celerity of the undertaking. No scene, however animated and extensive, but will eventually be within reproductive power. Martial evolutions, naval exercises, processions and countless kindred exhibitions will be eventually recorded for the leisurely gratification of those who are debarred from attendance, or who desire to recall them. The invalid, the isolated country recluse, and the harassed business man can indulge in needed recreation without undue expenditure, without fear of weather, and without the sacrifice of health or important engagements. Not only our own resources, but those of the whole world will be at our command. The advantages to students and historians will be immeasurable. Instead of dry and misleading accounts, tinged with the exaggerations of the chronicler's mind, our archives will be enriched by the vitalised pictures of great national scenes, instinct with all the glowing personalities which characterised them.

(*Concluded.*)

Doubtful Taste in Film Subjects.

The kinematograph has had to contend with so many undeserved obstacles in reaching its present position as an entertainer that one is disposed to discount considerably any objection which is urged against it to-day. In the majority of cases the complaints of the "unco' guid" probably deserve the contempt with which they are treated, and certainly no one can blame those concerned for ignoring the desires of this inconsiderable section of the public, which finds offence for instance, in a perfectly inoffensive picture of a hippopotamus hunt, because in a desire for completeness the makers included a photo of the skinning of the dead animal.

We cannot help thinking, however, that the realisation of the fact that they are best able to judge what is or what is not objectionable, has led some exhibitors to overlook the fact that the public after all is in the position to finally settle its own standard of decency. The public may be wrong, and foolishly wrong, but it has the last word, and it would be a wise policy to ensure that no subjects likely to offend it should be put on, even if a better taste has declared that there is nothing objectionable in them.

As an instance of public prejudice in certain directions we reprint a letter from the *Nottingham Daily Express* of Monday last:—

> Sir,—Where will animated photography stop? A few nights ago I was at a kinematograph entertainment when a film was shown depicting the body of a fisherman being cast up by the tide. Surely this is too revolting to be popular with the crowd, and too morbid to be termed "entertaining." If it served any good purpose none would object, but the tragedy of the sea is too well known to need any reminder in this way. A few months ago I saw a kinematograph picture, which, if anything, was even more morbid than the one I have just mentioned—a scene in a lunatic asylum. Yet another—that of a suicide by hanging. A considerable sensation was created a short time ago by a series on "The Birth of Christ." To say the least it was indelicate, and from a religious standpoint blasphemous. At the time I expected some protest, but none came. Personally I feel there is a need for a strong expression of public opinion on the subject.
>
> I am, etc.,
>
> G. S. B.

This is an instance of the prevailing narrow mindedness of the average Englishman, which occasionally inclines social reformers to suicide (by hanging or otherwise.) There is unhappily little doubt that the prejudice which is so obvious in this letter is shared by a considerable number of people, if not a majority. What is praiseworthy realism in a book or play becomes objectionable in a film. "The Tragedy of the Sea is too well-known to need reminder," says, the writer, but he has probably read and appreciated more than one book in which a similar incident to that of the film (which we take to be Pathe's "Seaman's Widow") was described. If one calls the film "revolting" and "morbid" one must apply the same terms to the book.

These are the arguments which occur to one when reading the letter, but would they have any weight with the writer? Would it not be easier to suppress one's opinion of his intelligence and admit that, after all, as a member of the public, he has a right to say what class of film suits him? The suggestion is not made in the interest of the public, but in the interests of the trade. When efforts are being made to raise the status of the bioscope as a music hall turn, and to secure longer picture programmes, it is only common sense to propitiate the public by whose attitude the standing of the pictures must ultimately be determined.

There is, without doubt, a section of the public which dislikes any attempt at realism of the variety just touched on. Moreover, it must be admitted that to a great degree that section includes some of the most promising members of the audience,—those people who belong to a religious body, are not fond of the music hall itself, and are inclined to be kinematograph enthusiasts if programmes suit them. It is worth while to consider the prejudices of this class, even if one privately thinks them foolish, and we for one would welcome evidence that realism was to be "toned down."

The remarks as to the "Life of Christ" fall rather outside the question touched on above. Here again it is a question of temperament. Some people do not like dramatic versions of religious subjects either on the stage or in a film. Personally, we think the effects of the Gaumont and Pathé series cannot be otherwise than good, and so far from finding anything indelicate (far less blasphemous) in the pictures, our only objection to them was that the Catholic element was rather too pronounced for English audiences.

Our suggested subject for this week takes the form of the following:—

THE EDUCATIONAL FILM.

Demonstration of First Aid.

Scene I.—Child, aged five, shown in the interesting process of swallowing a new shilling recently presented by patronising philanthropist.

Scene II.—How not to render first aid: Frantic mother shown holding child upside down; father tries to displace coin with a pair of gas pliers; crowd of interested spectators recommending various methods of recovery. The trial of emetics (very attractive and exciting). Young brother suggesting trial of his new magnet (very pathetic).

Scene III.—Removing exhausted child to hospital; application of X rays; recovery of the shilling, which is placed prominently under the glass shade of artificial flowers known as the family museum.

VIEWS AND FILMS INDEX.

is the only representative weekly publication in America devoted to the

MOVING PICTURE BUSINESS.

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

PUBLISHED WEEKLY.

Subscription price, 4 dollars (16/6) per year.

Films Publishing Co.,

36 East 23rd St., New York City, U.S.A.

The Gaumont Co.,

We are prepared on behalf of HARRY LAUDER **to receive offers for the hire of this highly Popular Star Comedian's most favourite productions (of which we have the entire rights as *Chronophone Subjects* for Exhibition) in districts not affected by the Moss Stoll Circuits.**

Can a Man be in two places at one time? YES.
Who has done it? HARRY LAUDER.
How? By the Medium of the Chronophone.

A Rogue's Redemption
"One touch of nature makes the whole world kin."
No. 1613. Length 410 ft. Price £6 16s. 8d. net.

The Drunken Motor Cyclist
Sensational to a degree.
No. 587. Length 246 ft. Price £4 2s. 0d. net.

The Winking Woman
The extreme of mirth and drollery.
No. 1629. Length 520 ft. Price £8 17s. 4d. net.

Ma-in-law goes to the Fair
Comic and fun that can't be outdone.
No. 1627. Length 555 ft. Price £9 5s. 0d. net.

A Humble Friend in Need
A Beautiful Drama.
No. 1632. Length 745 ft. Price £14 8s. 4d. net.

ASCOT SUNDAY at Boulters Lock.
A fine picture of the river at the famous lock crowded with every description of craft gaily thronged with a picturesque throng
No. 596. Length 175 ft. Price £2 18s. 4d. net

The Whole History of England in accurate detail in the

Oxford Historical Pageant

THE

Bury St. Edmunds Pageant

AND THE

Romsey Pageant.

An irresistible draw to all classes. The finest opportunity ever offered to the showing world. Cannot be missed by any showman of common-sense and acumen.

Full particulars on application.

"CHRONO HOUSE,"
5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, LONDON, W.

Telegrams— "Chronophone, London."

Telephone— 2450 Gerrard.

London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A

Helps and Hints.

Copying Lantern Slides without Unmounting

If you want to make a negative from an ordinary bound up slide, and do not wish the trouble, or time will not permit, of unmounting in order to make the negative by contact, put the mounted slide with a sensitive plate in contact in the dark slide or back of whatever reducing camera you are accustomed to use, and expose through the lens against the sky; you will thus get a sharp result.

About one quarter the exposure you would give under similar circumstances when making a lantern slide from an average negative, will be about right.

Rapid Insertion of Framed Slides

When a number of thick framed slides, mechanical slides, etc., are to be used during an entertainment, it is a good plan to insert a strip of wood into the stage, measuring about nine inches long, and three quarters of an inch one way by one and a quarter inches the other. It is first placed in the staging thinner way up. Now, by turning it on its side, the space between the stage plates will be enlarged, making it easy to insert the framed slides. Whilst the bottom of the stage is kept apart by the wood the upper part can be opened with the left hand; the slide slipped in and the plates of the staging allowed to contract, by turning the wood thin way up.

Binding Lantern Slides

When binding up lantern slides the work is greatly facilitated if a stiff brush is used in applying moisture to the gummed parts to be stuck down; and if mountant or some kind of paste is used when damping, the work is greatly simplified. It is also a good plan to adopt a particular colour for spotting and binding, as one's own slides can then be easily identified when mixed with others.

Still Titles for Films

On the subject of title slides "An Old Operator" writes:—"Permit me to agree with your remarks re the use of separate title slides for film shows. The strip of title film is usually inartistic and often disfigured by a too obvious trade mark. One firm's titles are particularly obnoxious from this reason, and I invariably detach them, as I think it mistaken policy to let the public know that one is showing the products of two or three firms. I prefer to foster the harmless delusion that all have been made by myself, which adds to the respect paid to the show. In passing, I may warn your readers who are in the habit of cutting off the title strips, to state in their order that they do not desire them, as I find they are sometimes reckoned in arriving at length and price."

Effective use of Titles

"I think it is good policy to use separate still titles even when all the films are on one spool, as the odds are there will be more than one make. This can be done by placing a foot or two of black film spacing between each subject (this can be obtained for penny a foot). This will cut off the light at the end, when the handle should be brought to a standstill and the slide shown before the next picture. Still titles are preferable to the best film ones as the latter are never quite steady, and it is on the impression made by little things of this sort, that the success of a show depends."

Appropriate Effects

The illusion of life which it is the mission of the kinematograph to present to the best of its ability, must always be incomplete, from the impossibility of adequately combining sound with sight, but there is no reason why the complete illusion should not be sought after, to a much greater degree than at present, by the means of stage effects. Now and again we get stage thunder at appropriate times and the booming of guns when booming is required, but a really ambitious attempt to weld sound with light is not often met with. I shall never forget the remarkable difference made in some West Indian views which I witnessed on two occasions. They were, to tell the truth, inclined to be uninteresting, and one section showing a panorama of a wharf, with "boys selling fruit" was undoubtedly protracted beyond what appeared to be its just length.

Supplying Dialogue

Yet on the second occasion upon which I witnessed the film, this part was quite the most entertaining of it all. One of the cleverest elocutionists I have heard had been stationed at the side of the sheet, and as the scene unfolded itself he supplied appropriate remarks in a capital imitation of the negro voice, synchronsing his words with the action of one of the most prominent "boys," violently gesticulating to draw attention to his bananas. It added versimilitude to the scene to an almost incredible degree. The effect when cleverly written dialogue was supplied to one or two of the "scenes" was just as good. I remember particularly that "The Mad Motorist" (Paul) was rendered doubly funny by these means.

Effects on a Small Scale

Doubtless I shall have it pointed out, the average showman cannot afford to engage an elocutionist. Granted, but everyone can adopt the plan on a smaller scale, even if only to the extent of supplying music by a piano, or phonograph. In skilful hands the latter is not the instrument of torture it was a few years ago, and one can get records suitable for rendering with practically every class of film. I should be greatly obliged to any reader who has made experiments in this direction, if he will communicate his experiences and conclusions to me.

Bioscope Films Missing at Crickhowell.

Herbert Smith, known as "Leo Selwyn," a music hall conjurer and "handcuff king," and Lottie Roberts, were remanded on several charges of obtaining money by false pretences in connection with the adoption of children. They were also charged with stealing 4,000 ft. of kinematograph film, valued at £66, the property of Mr. Herbert Wilson, of Barrow-in-Furness, on the 11th of December last. It was stated that Smith and Wilson were partners, as far as the business was concerned, in what was called "The Transatlantic Bioscope and Star Variety Company," the bioscope, however, being the sole property of Wilson. They visited many places in South Wales. On the 10th and 11th of December last they paid a visit to Crickhowell, advertising their entertainments to take place at the Clarence Hall. On the afternoon of the 11th of December a children's performance was given, the bioscope then being used by Wilson, that being his department, Smith being responsible for the other part of the entertainment. After the afternoon show the prisoners were seen by Wilson to go into the hall, where they remained some time, and later it was discovered that the films had disappeared, and the evening performance was abandoned. When it became known that the prisoners were in custody on the other charges the Liverpool police were communicated with. Detective Sergeant Moore, of the Liverpool police force, who had arrested the prisoners, found the missing films in the prisoners' bedroom at Liverpool. When Smith was charged with the theft he stated that Wilson had sold the films to him, but Wilson denied this. The female prisoner, when charged, replied that what she had to say she would say before a jury. Both prisoners were committed for trial on this charge.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

HOW TO CURE A COLD.

A NEW FUNNY COMIC.

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

CHARACTERS: One little, bald-headed, side whiskered, mild mannered, elderly gentleman, with a bad cold, sneezing, head aching and feeling generally miserable.—About two score "well meaning," interfering busy-body friends, each one with a different and infallible "**cure.**"—The family doctor, wifey, mother-in-law, the lachrymose visitor in widow's weeds, whose "husband came home one day and **died the next,** and his symptoms were **just the same** as this case."

Result of all the prescribing—A nice new tombstone with the inscription 'John Jones—cured of his cold."

Length 550 Feet. Price £9 3s. 4d.

The "HOUSE OF HEADLINERS" originated and control exclusively the following great films:

Raffles, the Amateur Cracksman	1050	Man Wanted	300	Vanderbilt Auto Race	500
The Servant Girl Problem ...	800	Please Help the Blind	460	Mother-in-law	620
License No. 13; or The Hoodoo Automobile ...	750	Funny Faces	230	The Automobile Thieves ...	955
Sherlock Holmes; or Held for Ransom	725	Flags and Faces of all Races	365	And the Villain Still Pursued Her	800
Black and White	470	The Modern Oliver Twist ...	800	A Midwinter Night's Dream ...	600
The Escape from Sing-Sing ..	775	Man with the Ladder and the Hose	475	Foul Play	875
Burglar Bill	210	Nobody Works like Father ...	690	The Mechanical Statue ...	480
Moving Day	790	Oh! that Limburger	600	The Bad Man	660
The Newsboy	785	Love versus Title	720	Fun in a Fotograf Gallery ...	785
The Green Goods Man... ...	730	The Prospectors	770	The Haunted Hotel	500
Oh! You Dirty Boy	90	All Aboard	485	The Spy	485
Monsieur Beaucaire . .	615	The Jail Bird	610	A Curious Dream	300
Post no Bills	485	'Frisco Earthquake (sold in any length)	1500	The Belle of the Ball	475
Flat Dwellers	400	The Snap-Shot Fiend	610	Retribution	770
Lost Collar Button	430	The Acrobatic Burglars ..	660	Amateur Night	390
Ostrich Farm at Pasadena ...	200	The 100-to-1 Shot	640	The Hero	250
Pigeon Farm near Los Angeles	200	Secret Service	655	On the Stage	715
Horseback Trip Over the Rockies	440	N. Y. Athletic Club Games ...	- -	The Pirate's Treasure	715
A Strenuous Wedding	410	Pals, or My Friend the Dummy	670	The Stolen Pig	450
Stop Thief	277	The Indian's Revenge	795	Square Deal	425
Juvenile Chicken Thieves ...	220	Naval Review	500	Forty Winks	270
Troubles of a Hobo	245	A Race for a Wife	850	Horse of Another Color ...	425
				Bunco Steerers	425

All these Vitagraph Films are Winners.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

Vitagraph Company of America

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.

Latest Productions.

Vitagraph Co. of America.

One-man Baseball	280 feet
Bunco Steerers	425 ,,
The Slave	— ,,
How to Cure a Cold	550 ,,
The Pirates Treasure	715 ,,
Stolen Pig	550 ,,
A Square Deal	425 ,,
Forty Winks	270 ,,
A Horse of Another Colour	425 ,,
Flat Dwellers	450 ,,
The Hero	250 ,,
The Spy	600 ,,
Haunted Hotel	500 ,,
Retribution	770 ,,
Amateur Night	500 ,,
Belle of the Ball	478 ,,
Fun in a Fotograf Gallery	785 ,,
Bad Man	660 ,,
Automobile Thieves	955 ,,

Walturdaw Co.

Cinematophone Singing Pictures

Church Parade from "The Catch of the Season"	...
Four Jolly Sailor Men ("Princess of Kensington")	...
Down by the Old Bull and Bush	...
Zuyder Zee	...

From "The Mikado."

The Lord High Executioner	...
If you want to know who we are	...
Were you not to Ko-Ko plighted	...
Our Great Mikado	...
A Wandering Minstrel	...
Miya Sama	...
A more Human Mikado	...
Three little maids	...
The Flowers that Bloom in the Spring	...
The Criminal Cried	...
Here's a How-d'ye do	...
Tit Willow	...
Child Slavery	500 ,,
The Chiropodist	310 ,,
Good Evening	36 ,,
When the Mistress took her Holiday	400 ,,
Girl from Montana	900 ,,
First Bicycle Ride	500 ,,

Hepworth Manufacturing Company.

A Modern Don Juan	... (about) 350 ,,
The Madman's Bride	400 ,,
Her Friend the Enemy	350 ,,
That Fatal Sneeze	350 ,,
The Absent Minded Man	275 ,,
Never complain to your Laundress	500 ,,
The Man Who Could not Commit Suicide	275 ,,
Sister Mary Jane's Top Note	100 ,,
The New Dress	425 ,,
Milkman's Wedding	425 ,,
A Lovers' Quarrel	375 ,,
Kidnapped	250 ,,
The Fraudulent Solicitor	350 ,,
A Father's Vengeance	525 ,,
His Daughter and his Gold	250 ,,
The Squatter's Daughter	600 ,,
Our New Policeman	500 ,,
Pill Maker's Mistake	300 ,,
Little Meg and the Wonderful Lamp	525 ,,
Duck and Barrow Race	100 ,,

Pathé Frères.

Sambo as Footman	198 feet
A Seaman's Widow	528 ,,
Drunkard in spite of all	445 ,,
Victim of Science	643 ,,
Chasing a Motorist	230 ,,
M. Fallieres at the Colonial Exhibition	545 ,,
Quick, I'm on Fire	412 ,,
The Magic Drawing Room	297 ,,
Red Spectre	628 ,,
A Harlequin's Story	1352 ,,
Late for Lunch	297 ,,
The Reluctant Dog	297 ,,
Life's Reality	696 ,,
A Drama of the Riviera	510 ,,
A Constable, Please	478 ,,
A Hooligan's Idea	362 ,,
The Clown Doctor	428 ,,
Palmistry	478 ,,
Charley Paints	362 ,,
Struggle for Life	990 ,,
Poor Dolly	248 ,,
Jim's Apprenticeship's	576 ,,
Jealous Woman	248 ,,
Drunkard Will Drink	428 ,,
Errand Boy Wanted	248 ,,
Slave's Life	692 ,,
Charmed Umbrella	297 ,,

R. W. Paul.

The Tale of a Mouse	155 ,,
The Bothered Bathers	275 ,,
An Inhuman Father	420 ,,
Adventures of a Broker's Man	305 ,,
The Bookmaker	140 ,,
How a Burglar Feels	98 ,,
How to make Time Fly	300 ,,
Woman Supreme	212 ,,
Introductions Extraordinary	375 ,,

Charles Urban Trading Co.

Victoria Falls on the Zambesi	615 feet
De Beers Diamond Mine	360 ,,
Stag Hunt in France	575 ,,
Motor Race for Kaiser's Cup	360 ,,
Hankey Pankey Cards	222 ,,
A Baffled Burglar	385 ,,
King and Queen of Denmark arriving at Portsmouth	175 ,,
King and Queen of Denmark at the Guildhall, June 10th	350 ,,
Visit to Olympia Horse Show	775 ,,
Royal Review at Aldershot	250 ,,
Bumping Races at Cambridge	200 ,,
The Derby, 1907	215 ,,
Great Boxing Contest, Driscoll v. Bowker	860 ,,
Duel in All Ages	360 ,,
Egypt—Cairo to Khartoum	800 ,,

Cricks and Sharp.

Egg Harvest of Flamborough Head	430 ,,

The Gaumont Co.

The Oxford Historical Pageant—in Sixteen Scenes—

1	The Legend of St. Frideswide
2	The Coronation of Harold Harefoot
3	Beginnings of the Universities
4	Henry II. gives a Charter to the City of Oxford
5	Friar Bacon
6	St. Scholasticas' Day
7	Interlude
8	Wolsey receives Henry VIII. at Oxford
9	The Funeral of Amy Robsart

10	The State Progress of Queen Elizabeth... ...	
11	Visit of James I. to Oxford	
12	Charles I. at Oxford	
13	The Early Days of the Civil War	
14	The Surrender of Oxford	
15	The Expulsion of the Fellows of St. Magdalen by James II.	
16	St. Giles' Fair in the 18th Century	
The Romsey Pageant (the famous King Alfred's country)...		
The Winking Woman		520 ,,
A Humble Friend in Need		745 ,,
Ma-in-law goes to the Fair		555 ,,
The Drunken Motor Cyclist		246 ,,
Father Buys a Moke		505 ,,
Returning Good for Evil		415 ,,
Boulter's Lock—Ascot Sunday		596 ,,
The Magnetic Man...		555 ,,
A Rogue's Redemption		410 ,,
The Story of a Modern Mother		375 ,,
Goodnight		20 ,,

Readers are requested to note that we now allow the above list of titles to cover each firm's output for several weeks back. The very latest subjects will usually be found at the top of the list and are noticed in these columns, if shown to our representative. Notices of the subjects further down the list will be found in back numbers.

THE WALTURDAW CO. this week make several additions to their list of singing novelties—notably Florrie Forde's famous number, "Down by the Old Bull and Bush," and "Four Jolly Sailor Men," the latter from the "Princess of Kensington." These are well up to standard, as are the new subjects on the list of ordinary pictures. "Child Slavery" deals with a custom of Italy, where the children are practically sold to men who employ them to work in the mines and in other ways. An interesting story has been worked up of an escape by two of these children, in which some beautiful moonlight effects are introduced. Another good subject, this time a comic, is "The Chiropodist," which deals with certain spicy events which follow a lady's visit to a gentleman of this variety. The Walturdaw Co. have also produced a short subject entitled "Good Evening," suitable for bringing a show to a conclusion. It is notable for some dainty colouring.

One of the clearest topical pictures we have seen has been issued by Pathés, showing President Fallières at the Paris Colonial Exhibition. His arrival, the presentation of a bouquet, and the opening ceremony are shown, followed by views of the various performances, including a realistic combat with spears by two natives, and a number ot scenes in which elephants figure. Of the latter those showing the huge animals bathing, after sliding into the water from the top of a chute, and then two of them indulging in a butting match with heads together, are perhaps the best.

The Pathé list also contains one of the prettiest pictures of the sea and coast scenery we have seen, under the title "A Seaman's Widow." The story is the touching one of a young wife who sees her husband off to sea in his fishing boat and is later called to the shore to receive his dead body. We have seldom seen tinting so tastefully used as in the views of a rocky coast and of the incoming waves. Another section, that showing the fishing boats leaving harbour, is notable for some unusual shadow effects, and the picture as a whole even apart from the plot should be a success.

Of "A Victim of Science" (Pathé), we must say that it strikes us as too tragic for the average audience, and it might have been better to have supplied the public liking for a happy ending, which we imagine could have been done without spoiling the sequence of the plot. As it is, the final suicide of the hero, after he has lost his eyesight throngh an experiment and been discarded by his fiancée, is a good climax. The comic element in the Pathé list is well supplied by "A Drunkard in spite of all," though the title would be more accurate if it read "in spite of himself." The hero leaves the dinner table apparently with a virtuous resolve not to touch intoxicating liquor and the film shows, in a most amusing fashion, how circumstances prove too much for him. He meets with a succession of accidents, falls on orange peel, runs into lamp-posts, etc.,and in each case officious passers by rush to his rescue and ply him with stimulants, with the result that he reaches home in a state best left to the imagination and receives punishment at the hands of his wife in a scene in which practically all the furnitnre is smashed to pieces.

An amorous young man who well deserves the title of "A Modern Don Juan," makes violent love in a film of that title (Hepworth) to a large number of ladies, one after another. The slighted damsels collect in a crowd and follow him, as he continues his heartless journey. He leaps into a boat and rows away, but the ladies follow in others and overtake him, the film closing with a scene of retribution in which the girls repeatedly duck the villain in the water. The scenes are cleverly worked out, and the manner in which the fickle man deserts the lady he happens to be with when another charmer appears, makes the film a most amusing one. Some of the views of river scenery are also very pretty. Hepworth's have also a highly dramatic subject "The Madman's Bride." The lunatic is a member of the aristocracy (this is not a dig at the House of Lords) and secures an attractive young lady for his bride by paying a large sum of money to her father. In an insane fit which attacks him in the night, he kills her and is secured only after a desperate struggle in which another death occurs.

The results obtained in the shape of films from the various pageants which the Gaumont Co., have been taking are, we understand, even better than was anticipated. Gaumont's staff has recently spread all over the country and the firms' boast that they intend to film the whole history of our country seems well on the way to fulfilment. Certainly nothing could be more graphic and picturesque than the story of a nation's life over a period of fourteen hundred years as set out in the beautiful series which show the Oxford, Romsey, and Bury St. Edmund's Pageants.

On behalf of Harry Lauder, the Gaumont Co., are prepared to receive offers for the hire of Lauder Chronophone subjects, which recenty secured so much applause at the Hippodrome. These films and records are almost as great an attraction at any hall as the famous comedian himself in the flesh, and several managers have already realised that fact. The Hippodrome had recently a special poster showing Lauder, with the inscription "exclusive engagement of Harry Lauder on Gaumont's Chronophone" and probably brought many people to the Hall in this manner.

Now that living statues have been suppressed, a correspondent suggests that similar steps be taken with the enormities in marble which adorn our streets,and slides portraying events in the lives of various notabilities shown on a public screen instead. This is a serious Trade Journal and we should be glad if suggestions of this nature were in future addressed to the recognized comic journals—*Daily Mail and Daily News.*

Every member of the Bioscope Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) saying where they will be the following week.

How the English Public Received the First Kinematograph Show.

In March of the year 1896 people flocked in crowds to the Empire Theatre, where, in the smoking lounge, was to be seen the latest triumph of modern science. Few, if any, of the audience, knew how the marvellous results appearing upon the screen were brought about, and to prevent such knowledge becoming common property, Trewey with his Lumière machine worked within a wooden box entirely obscuring a view of the mechanism. As the cone of light shot like a search light through the small aperture of the enclosure, and made its lively impression upon the distant screen, one could hear the clicking of the projecting apparatus, but was left to imagine the possible nature of so wonderful an invention.

Dinner Hour at the Factory Gate of M. Lumière at Lyons, Children Playing, the Landing Stage, Small Life-Boat, the Arrival of the Paris Express, a Practical Joke on the gardener, Trewey's Hat, Champs Elysèe, Paris, the Fall of a Wall, and Bathing in the Mediterranean constituted the entire program of subjects shown at this exhibition. To-day some of these subjects would not be tolerated, but then the entrancing phenomenon of apparent life held the audience, whilst a common-place subject sufficed to fill them with admiration.

It was clear from the packed hall, in which there never appeared a vacant chair, that the English public fully appreciated any real triumph of genius, so that the promotor's anticipations rose to high water mark, which secured for the Living Picture a permanent success.

In submitting this display the directors of the Empire showed a far-sightedness lacking on the part of the Alhambra management of that time, who, whilst having the option of the show, threw a cold blanket on the proposed enterprise. The brief descriptive circular issued by the Empire directors sums up in a very practical manner the nature of the exhibition. It is, they say, a scientific contrivance which accomplishes nothing less marvellous than the presentation before an Empire audience of accurate records, instinct with life and actuality, of real living moving scenes. The development of instantaneous photography has rendered this marvellous result possible. By the employment of a highly sensitised gelatine band, actuated by most ingenious mechanism, a series of instantaneous snapshot photographs of a living scene are taken with such rapidity that all the varying successive phases of the movements of a crowd, the bustle of a railway station, the actions of a man at work, even the restless motion of the sea, the curl of the breakers and the dashing of the waves in spray upon the rocks, are faithfully recorded for all time. These photographs are taken at the rate of over 900 per minute. When they are passed once more through the kinematograph and projected by means of a powerful electric light upon the screen, the succession of images following one another in the same order and with the same rapidity with which they were taken, the effect is to reconstitute the scenes which they record with the most marvellous fidelity and naturalness. The interval during which one picture is substituted for a succeding one is so infinitesimal that, the eye retina preserving one image until the next one takes its place, an effect of absolute continuity and perfect illusion of life is obtained.

It is an interesting fact that Trewey, who was responsible for the successful arrangements of this early exhibition, engaged the co-operation of Mr. J. Brandon Medland, who constructed cooling tanks for the French exhibitor. Medland is a veteran exhibitor of living pictures, whose work and experiences we shall have occasion to sketch at a later date.

The Alarmist Press.

The *South Wales Daily News* thus keeps up the attempt to frighten people from living picture shows:—"Fire at a Picture Show—Children Panic Stricken—Alarming Experience at Merthyr. On Saturday afternoon, during a bioscopic entertainment to children at the Oddfellows' Hall, Dowlais, a lighted match was thrown to the floor and ignited some paper covering the windows to keep out the light. There was quickly an alarming blaze, and the children, who were in many cases accompanied by their parents, made a mad rush for the door, despite the assurances of Mr. Harper that there was no cause for panic. Fortunately the children were all got out uninjured. Subsequently the entertainment was resumed, and the audience returned to their places.

Miscellaneous.

Films for Sale, Situations Vacant, Etc.

6d. per line. Three Insertions at price of two.

BUSINESS FOR DISPOSAL.

LANTERN, Kinematograph, and Entertainment Catering business for disposal. 18,000 slides in stock. In Midland town with country connection. Address Box 15—9, Tottenham Street, London, W.

FILMS FOR SALE AND WANTED.

FILMS for Sale from 1d. per foot. Good condition. Thousands of feet. Send for List—Warren East, 11, Newland Street, Kettering.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

APPARATUS FOR SALE AND WANTED.

GREAT BARGAIN.—Lecturer's Bi-unial Limelight Apparatus (almost new Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—HUGHES, Brewster House, Mortimer Road, Kingsland, N.

SECOND-HAND MACHINES, ETC.

WALTURDAW, Ltd., Dean Street, London, W.C.

Gaumont's Professional Chrono Machine in good condition, £9.
W.T.C. Bioscope, nearly new, £14.
Lumiere Cinematograph, complete with sheet, limelight jet and 15 films, mostly coloured, £15.
Scientific Novelty Co.'s Cinematograph (new condition), £10.
Walturdaw Cinematograph, No. 1, second-hand, £16 10s.
Wrench's Cinematograph, £9.

WALTURDAW, Ltd., Dean Street, London, W.C.

The Great Victoria Falls,
Zambesi River.

WHEN Dr. Livingstone, the celebrated African explorer, reached the river Zambesi, he was asked by the natives, "Have you smoke that sounds in your country?" and they assured him that some way off "smoke did sound." He went in the direction pointed out by the natives, and whilst sailing down the river Zambesi, saw, at a distance of five miles, vast columns of what looked like smoke caused by burning vast tracts of grass.

Livingstone pulled down the river, and came upon the most gigantic waterfall ever seen; and he found that the smoky columns that sounded, were great masses of vapour and spray hurled upwards for hundreds of feet above the level of the water, and that the sound was caused by the deafening rush of a vast river over a great precipice. The magnificient spectacle which thus met the eye of Dr. Livingstone, can now be seen by anyone paying a visit to the Alhambra Theatre, where the Charles Urban Company's latest triumph in kinematograph art is now on view.

We anticipate that it will create a sensation and receive the enthusiastic reception it well deserves. The film runs to 615 feet in length and was issued on Saturday last for the first time. As is well known the Falls of the Zambesi, discovered fifty years ago by the great traveller, present a series of sublime spectacles unequalled elsewhere in the world—of gigantic gorges, foaming torrents, wonderful atmospheric effects, clouds of water, masses of rock and rich ravines of foliage, and have righty been called the most beautiful gem of the earth's scenery. Not merely are the Falls introduced into this series, but also most fascinating views of the adjacent country, above and below. At our private view, we saw the whole series projected twice over; so as to take in as far as possible all the beautiful effects; but words fail to convey an adequate idea of the grandeur of the scenes depicted; indeed we doubt whether the powers of a Ruskin, or a Thomas Hardy, would be equal to the task involved. Under the warm light of a tropical sky, steps the expert kinephotographer, who proves eminently successful in recording the vivid and impressive scenes before him, so that one feels to be standing at the waters edge rather than merely looking at a pictorial reproduction. The Zambesi above the Victoria Falls is a noble river a mile in width, and most effective are the views displayed of the umbrageous nooks and inlets, canoeing parties from the Victoria Hotel, venturing almost into the danger zone, and the rushing, foaming rapids as the waters hurry through the rocky channels to the brink, dropping sheer over the stupendous rent in the black basaltic bed and casting their volume amid clouds of spray and mist, into a chasm 360 feet deep, extending across the whole width of the stream. This chasm is reported to be more than twice the depth of Niagra, and as the river rolls into it with a deafening roar, the stupendous cataracts send up vast columns of spray which are visible for 20 miles.

Below the falls the river narrows to a channel not more than 30 yards wide, and a marvellous scene is presented as the compressed waters boil, rush, churn and foam through the narrow passage. Taken at high water, the whole sweep of the cataracts is exposed, and the lace-like character of the falling water is very clearly marked. The so called "Name Tree" on which Dr. Livingstone cut his initials forms the opening scene. This is followed by a view of the temporary Victoria Falls Hotel. On the way to the falls the photographer gives us a view of the Baobab Tree, the fruit of which is "Monkey Bread," a principal article of food with the natives. Then come scenes on the upper Zambesi River; canoeing in the swift current; natives washing in a sequestered spot; the Zambesi at Geise's ferry; Rapids above the Falls; close view of the same; the "Leaping Waters"; brink of the falls; panoramic view of the main falls; panorama of the celebrated rainbow fall; general view; close view; perspective view; view from Rain Forest; the grand canon; close view of Victoria bridge with train *de luxe* crossing (very effective and technically perfect). The "boiling pot" below the falls; whirlpool at Palm Kloof. The remaining scenes are tinted appropriately and certainly add to the beauty and realism; thus the main falls at rosy dawn; sunset at the falls; closer view at sunset; the falls at sunset, from another position. Beautiful atmospheric effects as the afternoon sun, for twenty minutes only, lights the falling waters and the enormous clouds of spray, which reach in height to 3,000 feet. The Eastern Falls by moonlight, from the "Knife Edge." This is without exception the finest kinematograph picture we have ever seen. It is a scene of indescribable majesty and beauty, with rolling clouds of spray, the Rain Forest on the opposite bank, and the stream of the Zambesi skimmering far above. The main falls by moonlight are also shown, followed by a close view of the same.

The final scene is a comprehensive view, reproducing the exquisite beauty and detail of the falls and spray with their background of the country above the falls, and presenting natural cloud effects.

Altogether the film is an admirable example of the unique powers of the kinematograph, in the re-creation of pleasurable sensations; such as must ever be experienced when looking at one of nature's most marvellous creations.

The Operator who Wishes to Know His Business

Should not miss the opportunity of adding to his knowledge by reading Vols. 1 and 2 of the

Optical Lantern & Kinematograph Journal.

Each 3/6, or 4/- by Post.

From the Publishers:—

E. T. HERON & Co., Tottenham Street, W.

Contain the following Articles among others:—

Hints on Kinematograph Work
Flickerless Projection and How to Obtain it
Colouring Lantern Slides
Hints for Over Exposed Slides
How to make Neat and Effective Title Slides
A Method of putting Printed Matter on Lantern Slides
Non-inflammable Celluloid
America and Moving Pictures
Comparison of Limelight Jets
Electric Light as an Illuminant
Fire Extinguishing Device
How to Clean a Lens
Limelight as an Illuminant
Soot Work for Title Slides
Illuminants for the Optical Lantern
How to Make Money with the Lantern
The Science of Animatography
Apparatus for Science Teaching
Interviews with Trade Leaders
Trade Curses and their Cure
Etc., etc.

Brevities.

The Palace is showing the various phases of the Scottish Reliability Motor Trials day by day.

The Empire Biograph is showing scenes of Edge's record-breaking motor ride at the Brooklands Track.

The Gaumont Co., have issued a useful booklet descriptive of the Oxford Pageant, which may be had on application.

A large batch of Day-light Film Printing Machines are nearing completion at the works of L. Kamm & Co., Powell Street, Goswell Road. When these make their appearance on the market, good-bye to the more elaborate, expensive and complicated printers now in use.

There is considerable difficulty at present in the transportation of films from France to America and elsewhere, owing to the shipping strike now in progress at Havre. A number of ships have been delayed and much inconvenience experienced in consequence.

An American inventor assumes to have accomplished, for the first time, the work of recording a living picture simultaneously with a phonographic record. Has Mr. L. David, ever heard of the "Chronophone" which has now given over 350 consecutive performances at one of the principle houses of entertainment in London or, the Walturdaw Cinemataphone.

The management of "Lightning Travels" at the Tivoli—Strand, do not confine their program of views to railway lines, and they make this a speciality on their hand bills. The dodge certainly permits of a wider range of subjects being utilized; and we thought it a cute move on their part, in winding up their sixpennyworth with so taking a film as the "Short-sighted Cyclist." However short the program may seem, this humorous finish ensures value for one's entrance fee.

A serious fire broke out in Bombay at the Paris Kinematograph Co.'s Exhibition recently, and the tent was burnt down to ashes in the space of fifteen minutes. It is said that the fire was caused by hot fragments from the carbons falling on the films, which were let fall loose under the machine stand. The machine had no re-winding device. The loss is estimated at nearly £500, but fortunately no personal injury was done. The proprietor is a Parsee gentleman, and had a large collection of Pathé films.

At Mr. Harry De Windt's kinematograph shows in Earl's Court, visitors are taken "through the Balkans in ten minutes". The other day about a dozen of the natives occupied seats in the hall; and judging from the way they received the exhibition, not one had ever seen so much as an ordinary lantern before. To see typical examples of their native land, houses, and peoples, apparently living before them, startled them beyond expression; and when a train was seen to rush towards them, it proved too much for their nerves and many screamed with fright.

It was a happy thought of the management of the Prince's, Poplar, to put on a kinematograph program to carry them through the summer months. The weather has certainly been most favourable for indoor entertainments, but the present business is certainly far ahead of any that has been done since the house opened eighteen months ago. Among the films are "Scenes at the Zoo," "Launch of the Brighton Lifeboat," "La Patrie Balloon," "The Bigamist, "After the Matinee," "A Cold in the Head," "Life of a New York Policeman," 'An Artist's Dream," "True to his Trust," "Pay Day," "The Village Witch," "Life on the Grand Junction Canal," and "The Spring Fairy."

The Toboggan Slide Craze which has become so popular in the United States during the past two years is now invading Europe, T. M. Harton, of the Harton Amusement Co., and president of the West Veno Park Co., being responsible for its introduction into England. The first toboggan slide or rolercoaster was completed last week at the White City Park in Manchester. According to a letter from our special correspondent in Manchester, Mr. G. A. Hazear, of Pittsburg, who came to England about two months ago as the Pittsburg representative of the toboggan building company, the park craze is in its infancy here, but parks are springing up like mushrooms in all parts of this country.

Utility Film Subjects. As we go to press the Charles Urban Trading Company are showing at the British Homœpathic Society, their kinematograph pictures illustrative ot General Surgery. Six distinct films constituting the first Lecture on extirpation of the encapsuled tumours. The Charles Urban Company do not enter into competition with the general showman, and subjects of this order are not disposed of for general use. On the present occasion, the exhibition, we understand, is strictly confined to medical men. On another occasion at St. George's Hospital, 260 students witnessed a display of the Urban Series of Pond life, Entemological and other subjects of a kindred order. The educational and scientific kinematograms of this firm are enjoying increasing popularity and are more and more appreciated as films of permanent value.

Trade Notes from France.

FROM OUR OWN CORRESPONDENT.

Under the title "The Kinematograph is Not Yet Born," the *Photo-Cine Gazette* publishes some striking conclusions arrived at by M. Tarde, of the French Institute and the Director of the Government Statistical Department, which are of the more value as they are the opinions, not of a member of the trade with whom the wish might be father to the thought, but of an unprejudiced observer, who might be inclined rather to under than to over state the case.

M. Tarde argues learnedly on the fact that with the progress of civilisation an invention is brought to the knowledge of practically everybody in an inconceivably shorter time than it would fifty years ago, and he suggests that the progress made by the kinematograph is not so great as it should be when that fact is taken into consideration. With improved means of communication, knowledge of an invention which 100 years ago would have taken 25 years to reach all countries can now be disseminated in two. He points out that the telegraph followed the railway, and consequently was commonly known within half the time that would have been the case without railways, while the telephone, following the telegraph, was still more quickly brought to the notice of every country. The kinematograph came when all these facilities were in use, and consequently was brought to the knowledge of the whole civilised world almost directly it was born.

M. Tarde then goes on to say that this general acquaintance with the instrument has not been sufficiently taken advantage of. He shows that Pathé's turnover has increased each year "by a geometrical progression of two," but expresses surprise that the biggest firm in the business only sells 210 instruments a month and a paltry 60,000 yards of film daily. He is of opinion that millions of yards could be sold every week, and then goes on to complain that capital is only invested in small sums instead of in millions of francs, as he says it should be.

M. Tarde's opinion, as that of an unbiassed person and a distinguished statistician, has created much satisfaction in kinematograph circles.

The Concert Artistes' Journal.

All about everything and everybody in the profession.

Write for specimen:

Heron & Co., Tottenham Street, W.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

Our First Kinematograph Show.

By Sylvanus.

It was clear to any one passing through our pretty little village that something unusual was on foot that summer evening. All the inhabitants of the cosy little cottages seemed out of doors, and there was a general air of expectation all over the place. It was so very seldom that anything occurred to disturb the serenity of the little village, for it was quite out of the beaten track, and not on the highway to any of the large cities, consequently it seldom saw a motor or any of the latest marvels of science. And to-day it was to see its first kinematograph show!

There, on the village green, was the large white tent, dazzlingly bright in the sun. Around the door was to be seen a group of rustics, gazing open-mouthed at the preparations within. What *were* those queer-shaped things like great iron bottles, and what *could* be inside that square-looking box. Altogether, curiosity and excitement ran high. The bills exhibited outside the tent announced "A Kinematograph Living Picture Show," admission 6d. and 3d. "Kinematograph"—what did the word mean? It was a foreign language to them. "Living pictures"—well, they knew something about "pictures"; did not their own rector's son, every Christmas, give them a lantern picture show, an event looked forward to by one and all the whole year round? Anyhow, whatever it all meant, they were nearly all going, and as soon as the doors were opened in they flocked, till nearly every seat was taken.

And now the lights are extinguished and all eyes turned towards the screen. Suddenly a picture appears—but what is this? The figures are moving, trees are waving in the wind, and everywhere is to be seen life and motion. It was a comic film that was being presented to our eyes, and intensely amusing, but there was no roar of irresistible laughter to be heard; all was utter silence for a few minutes, then awe found relief in a long-drawn exclamation of wonderment. Presently a sound of laughter was heard, but it was of a very subdued nature, for to the ignorant country mind there was a touch of the uncanny about it all. But as the evening wore on, and picture after picture followed in quick succession, enjoyment began to take the place of wonderment. It was a never to be forgotten evening to them all. They were taken to places and lands where they saw wonders and sights never dreamt of, and there was opened up to the more intelligent of the audience new fields of thought, and the knowledge that right away from this quiet little village there was a "delectable land"—a knowledge that bore fruit in after years to many there.

Presently there came upon the screen a picture of their own Queen Victoria, but this, I must confess, was a big disappointment to many of them. It was a complete disillusionment, and one little maid expressed the thoughts of many when she was heard to exclaim audibly, "Why, she's just like my Granny! Where's her crown?" It took them some time to recover from the knowledge that their Queen was apparently like any other old lady.

But the "pièce de resistance" was yet to come. Earlier in the week the village had been visited by two men, carrying a queer looking box on three legs, which at intervals they placed on the ground, whilst they appeared to be busily engaged turning a handle. This had been an object of great interest to the villagers, but had been forgotten in the greater excitement of the Kinematograph Show. Timothy Collins had been heard to express his opinion that it was a new-fangled scarecrow, for "he'd seen 'em up in Lunnon.' He had once been on a day's excursion to London, and this unique fact alone had made him the oracle of the village.

And now the last picture was announced, "A few familiar faces," and there on the screen before them is their own village street, and surely that imposing figure parading in great style is their own "arm of the law," whose services were called into requisition once a year at the most. Now the village tavern comes into view, and there to be seen is old Matthew, the village veteran, smoking his long pipe and holding forth to a group of old cronies tales of the good old times. It is natural to the very life, and again the feeling of awe takes hold of the audience.

Then a village mother is to be seen busy with her washtub outside her cottage door, but who, seeing a neighbour over the garden hedge, succumbs to the temptation of a gossip. A cluster of small children are seen playing in the road, making themselves as grubby as possible, in the way they have. Presently a quarrel ensues, and we are treated to a "battle royal" for a few minutes, the ultimate end of which is reached by the babies all scurrying home in different directions with their tales of woe. Not particularly elevating, perhaps, but highly amusing. But not more so than the very audible remarks from those mothers present who owned the various babies. These were very diverting, and it is a temptation to give them for the benefit of our readers, but we will refrain from doing so. And now in the distance, slowly wending their way through the meadows, come Farmer White's cows, driven by a sweet-faced maiden, who presently is joined by a youth whose face ells its own tale.

This brings the entertainment to a close, and the audience breaks up, not to go away and forget in a few days what they have seen, but to talk and wonder about it all for many a long day.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

THE

Moving Picture World

AND

View Photographer.

The World Photographic Publishing Co.,

361, Broadway, New York.

Subscription—2 dols.—8/3—per Annum.

BRITISH MUSEUM 30 SE 07